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THE PUBLIC SCHOOL TEACHERS AND THE ART INSTITUTE

For many years all the public school teachers of the city have held season tickets to the Art Institute, and many of them have attended its classes. Within the last three months a singular but welcome phenomenon has presented itself in our school. A great number of teachers of the public schools have joined the evening and Saturday classes. Since 1902 the Board of Education has held out inducements to study by offering promotion to teachers, who in addition to efficiency, should pass certain examinations in specified subjects. In May, 1906, a "Study Course Plan for Promotion of Teachers" was adopted, in virtue of which teachers may substitute for the examinations mentioned above certain courses of study in accredited institutions, certified by the officers of such institutions. The prescribed courses include mathematics, history, language, music, cookery and many other subjects. Among these are "Art, including Drawing, Composition and Design, Color, the study of Masterpieces of Historic and Modern Art, the History and Philosophy of Art, Constructive Design, and Mechanical Drawing, and

Manual Training, including work in Wood, Paper, Cardboard, Leather, Metal, Textiles, Weaving, Basketry, Clay-Modelling, Book-binding, Applied Design, Constructive and Mechanical Design, and the History and Philosophy of Manual Training and the Science of Materials." The Art Institute is one of the accredited institutions. For promotion the teacher must accomplish "five courses of study of not less than twenty-four lessons of one and one-half hours each," accompanied by some outside work, such courses to be "superior in grade to the work in the Chicago public high schools."

The younger teachers are not eligible to promotion until they have served seven years, and therefore are in no hurry for their promotional courses, but the older ones are wide awake to their opportunities, and many of them are attracted to the Art Institute courses. The result has been a sudden and astonishing accession to our evening and Saturday classes. Since October 1 there have been 686 teachers of public schools enrolled in our evening classes, and 580 in our Saturday classes, a total of 1266. This has taxed our space severely and for the first time we have held evening classes in the sculpture galleries. It has been necessary also to open the evening school on Tuesday and Thursday evenings and to begin the evening session at six o'clock. It is not uncommon for 850 students to be at work at the same time in our evening school.

The tuition fee in the evening school is \$7 for 12 weeks of 3 evenings each, i. e., \$7 for 36 evenings: in a few classes the rate is \$8 for 12 evenings. In the Saturday classes the tuition fee is from \$5 to \$8 for the half-day sessions of 12 Saturdays.

The branches pursued by the public school teachers are drawing from cast, drawing and painting from life and still-life, modelling, design (both theoretical and applied), work in color, perspective, and composition. It is probable that no courses are more immediately useful to the teachers in their classrooms than those of the Art Institute. The instruction for the most part is given separately from the academic courses and it has been necessary to organize numerous special classes. Happily, our school of Normal Instruction qualifies us admirably for this work. Well equipped teachers are found among the graduates and advanced students of the Normal School and the most compe-

teat supervision is supplied by Miss Buckley, the Principal of the Normal Department and her Assistant, Miss Baker. Including these normal teachers and the student teachers of juvenile classes there are now somewhat more than one hundred instructors at work week by week.

It is scarcely probable that this great attendance will be permanent, but no doubt many of the teachers will continue their art studies. Meanwhile the happy result has been that a considerable proportion, more than one in four of all the class-room teachers in the city have been in our classes, and have formed close relations with the Art Institute within the last six months, which is of itself a most desirable thing.

Regular courses of art study suitable for public school teachers have long been established in our Saturday school. It is probable that these courses will now be more carefully organized and will be permanently continued in the evening school. Such a sympathetic relation, without any actual official connection, will be advantageous both to the schools and the museum.

THE PRESENT ARCHITECTURAL EXHIBITION

The Exhibition of the Chicago Architectural Club, now in progress, has a different character from previous exhibitions. It is almost exclusively a local exhibit, and the allied arts, sculpture and mural decoration, and furnishings of all kinds, are strongly represented. The aim was not only to make the exhibition more interesting to the general public, but to give a clearer idea of the scope of an architect's work in connection with buildings.

Among the designs from out of town are especially noteworthy those by Cram, Good-

hue and Ferguson, their exhibit including several cathedrals.

The range of subjects shown on the walls is very great; the office building, club and small cottage are illustrated by sketches, working drawings and photographs. One large building (the Corn Exchange National Bank) is represented completely by models of the exterior and the interior. The building was studied by the architects in the model before the final drawings were made.

The close relationship of sculpture and architecture is illustrated in the model of the Supreme Court Building at Springfield, Ill., and the two full-size groups by Mr. Mulligan.

What sculpture does on the exterior, mural decoration does on the interior; it adds charming bits of interest to the composition and softens the more or less hard architectural lines. The principal decorators of the country are represented either by actual paintings or sketches or photographs of their work.

Architectural details in different materials are shown by different firms, in bronze, cast iron, marble, stained glass, tile and cement. The arts and crafts are represented by examples of furniture, light fixtures, hangings, rugs, etc., effectively grouped.

Among the work of the Architectural Club is especially to be noted the foreign traveling scholarship drawings, which are remarkably successful this year, the subject being a Public Bath and Gymnasium. Besides this there are the prize winning drawings of competitions held during the year dealing with civic problems. The Chicago School of Architecture, besides some interesting school work, exhibits the envoi drawings by Tony Garnier of the Arch of Titus in Rome, purchased by the School during the last year.